ISSUE 24

WRESTLING THEN & NOW

JANUARY 1992

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WRESTLING- THEN & NOW'S ANNIVERSARY ISSUE: IT'LL GRAB 'YA!

THE EDITOR'S SPACE- BY: EVAN GINZBURG

Happy New Year and welcome to our anniversary issue! Incredibly, this is the start of WT&N's third year!

I'm not in the habit of taking a page to talk about "myself," as subscribers want to read about wrestling and NOT the editor, but after the literally hundreds of hours I've put into this sheet, I hope you'll bear with me as I'm claiming this space for my own! There's a few things I've been meaning to say, and as this is a milestone issue, I can't think of a better time to do so.

It seems like an eternity ago, but 2 years back I stepped inside my local post-office on a cold January day to rent a box. I had the crazy idea of starting a wrestling newsletter. I knew the market was over-saturated, knew I'd never get rich from it, and had only the vaguest idea of what I was going to write. Yet I was out of work, depressed, and needed a creative outlet that would take me away from the daily monotony. I missed my editorial position in educational publishing, loved to write, and had been following wrestling long enough to feel my opinions had some validity. A bulletin seemed like a way to fill a major gap in my life. As I stood on line filling out the form, I didn't even have a name for the thing. I knew nostalgia was going to be my primary focus, as I was just plain tired of reading the same news items, PPV results, and recycled opinions. Yet I didn't want to totally alienate the younger readers either, as they were the majority of wrestling fandom.

Wrestling- Then & Now. It was a simple title, but it made sense...

Yet there was still the inherent problem of coming up with a newsletter. With the exception of long-time friend Gary Fishman, I had no "staff." As I sat down to do the first issue I had only one thought in mind: whatever the "rules" were for sheets, I'd throw them out the window. There were over 50 on the market, and MAYBE a dozen attempted to present a unique vision, their own distinctive format. Besides the sheer repetitiveness of what I was reading, it just seemed to me that in many cases, the literary quality was lacking. With the exception of the piece on the late Dennis Esperum in the Torch, Meltzer's Brody issue, and a handful of other pieces, I simply can not remember too many times that I was MOVED by wrestling journalism. Sure the scoops and tidbits and "dirt" made me feel like part of some underground fraternity, and it was nice to feel like an "insider," but I always felt that MORE could be done. Being a writer first and a reporter a distant second, I felt that MAYBE I could make a change. As a writer, there were so many themes I could explore: WHY had I been watching wrestling for 20 years? WHY had I invested so many hours, so much time, so much emotion? WHY had my mother and grandfather loved the sport too? WHY did my mat memories mean so damn much to me? WHY after two decades did I STILL love it, when in general it was so godawful? If wrestling was JUST absurd theatrical mock combat, with its promoters only wanting to strip me of my hard earned dollar, then I was a fool for caring. I somehow NEEDED to work these feelings out and the sheet was my means of doing so...

Thus was born my only real "strategy." Make each issue DIFFERENT from what was out there. If Gary Fishman wanted to write about how wrestling "destroyed" his marriage, so be it. If I covered long-forgotten wrestlers and long-deceased regions that few readers were familiar with, it might not sell too many copies, but Hell, at least I wasn't reporting on Greg Valentine's latest hair color! Even this issue your holding in your hand is far from your traditional newsletter. There's Wayne St. Wayne's surrealistic art, Vic Stanley's comparison of an orgasm to a sneeze(!), another unusual column by Iron Mike Einhorn, and other pieces you just won't see anywhere else. Maybe WT&N's not for everyone. Maybe my mom's right on the money when she says "Just because something's different doesn't mean it's better." But damnit, if I'm going to pour so much of myself into a project, at the very least it's going to be something original. I want people to open up the envelope each month NOT knowing what to expect. Maybe I'm cutting my own throat, but that's my editorial philosophy and I'm sticking to it. If the kids want more PPV reviews, they'll simply have to look elsewhere...

Like a baby, this sheet has been nurtured and it's grown. Issue 1 bears little if any resemblance to what rests in your hand at this moment. I developed a staff. And the readers came. Although there were oh so painfully few of them in the early months, their letters and praise kept me going. Pieces I wrote made them cry! Instead of just absorbing information, they were FEELING something. It may not have been a commercial success, but it sure as hell was touching people. As the weeks and months of joblessness continued, I poured myself into this project. In a very real sense, it "saved" me. My self-esteem was elevated. I was the editor of something that people felt was worth paying for, as few as those people were. I wasn't just a statistic- another guy waiting for the unemployment check in the mailbox...

Then reality set in. I went back to work. In fact, I worked two jobs, as I taught English to foreign adults two nights a week. All of a sudden the "good vibrations" weren't quite enough. I still LOVED doing the sheet, but grew tired of spending my weekends at the typewriter for the pitiful amount of money trinkling in.

I contemplated giving it up...

Yet something in me wouldn't let go. I would always question my decision if I quit too soon. Instead, I decided to make drastic changes. If this was going to be my "third job" in terms of the time invested, it simply was going to have to pay its way. I introduced a slicker product: celebrity interviews, clippings, art. I had mixed-emotions about the changes, as I originally just wanted a "no-frills" format where people would simply share their memories. Yet I was squeezing in twice as much material, and the bottom line was that the readership began to grow at a far more rapid pace. I was also losing less subscribers as well (believe me, it HURTS both financially and emotionally when a small sheet loses readers!). Although I was sometimes putting my own writing on the backburner, I was nonetheless proud of what I was putting out and now feel it rates with virtually anything on the market.

Frankly, this is an underdog sheet. The vast amount of long-time wrestling fans have grown so disgruntled with the sport that they have simply dropped out of fandom. Others feel they only "need" The Observer and/or The Torch and can't afford, or won't spend the extra money to even try something else. Most younger fans have no sense of history, may not know or care about the wrestlers discussed in WT&N, and eventually will tire of our sport and "grow out of it." Such an unfortunate fact was pretty much nailed home when I offered Wade Keller a nostalgia column in the Torch. I felt it would be great exposure for me and a valuable addition to his sheet. As we spoke on the phone, though, I could tell he was utterly disinterested. Wade has been very supportive of WT&N and I think the Torch is tremendous, so I'm not stating this an attack on Wade, but merely to emphasize a point. Wrestling nostalgia is a tough, tough sell, as the market is so very limited. Wade knows this, and thus his reaction. Also, a monthly like WT&N simply can not compete with the weeklies. There's a certain inherent frustration in putting out something I KNOW is both worthwhile and reasonably priced, yet not finding the readership many feel it deserves. Although the growth has been tremendous, we're nonetheless still at a point where every new subscriber is a small triumph, and everyone who stops reading is a painful loss.

Which brings me once again to pet peeve time: if you're sending out multiple copies each month to friends who won't break down for the lousy buck and change, you're putting a nail in my coffin, and that's as plainly as I can state it. Time restraints, finances, and pure EGO mandate that if this ever runs at an appreciable financial loss, I have every intention of pulling the plug...

Yet I don't want to dwell on the negative as there are such incredible rewards in doing this. You meet and get to know wonderful, fascinating folks, and are repeatedly told that what you have created brings joy into people's lives. I've met some of my heroes as well. To sit and talk on the very same night with both Lou Albano and John Tolos was a thrill I'll never forget. Another "perk" is that the mailbox is always stuffed, if not with money, certainly with warm greetings and great reading. It's an adventure to walk to that box every Saturday morning after a gruelling week at work, knowing there's excitement awaiting. Doing this sheet isn't just a wrestling "thing." I have no false hopes about doing a Paul E. and land "in the business." I want nothing more than to run a good, profitable sheet and interact with the good people out there in fandom. For me, this is a communication "thing" pure and simple.

I hate to be repetitive, but I feel I MUST once again thank each and every one of you for your support. This is of course directed at both my readers and "staff." That someone would take hours to write or draw something for me, with the only motivation being that it sees print in WT&N is a tremendous feeling. That someone would chose to spend their hard earned money on something I created is also indescribable. Please let me know just what you want to see in WT&N and I'll do my best to give it to you.

And while I have your attention- a big question. If I eventually increased the size and price, would you still subscribe? We're bursting at the seams each month, and I could EASILY add pages to it, but this of course is up to you...

Regardless of format, I have every intention of keeping at this. There's so many great memories to explore that we'll never cover them all.

We can sure try though.

Thanks for two great years...

NEXT ISSUE:

Dr. Mike Lano talks to Buddy Rogers about Ric Flair!!!

Diane Devine on Ron Etchison

Ron Dobratz' Chicago '81

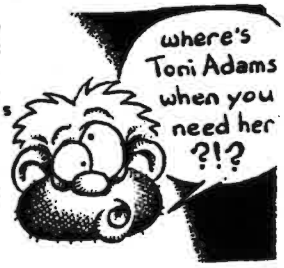
Don Gene Smith: Von Erichs in St. Louis

A. Nonymous examines another territory of the past

The prolific Vic Stanley's latest

Evan Ginzburg's Listening Post: Jazz vs. Rasslin!

STEPHEN MEYERSON
NICK GEORGES
DEBUT



UPCOMING INTERVIEWS

Sweet Daddy Siki

Slammer's Verne Langdon

George South: On religion & wrestling

The controversial Dale Pierce

Boom-Battler: Champ Thomas

Stars of AWF

More to be announced

By Mike Chapman

On September 4, 1911, an estimated 33,000 fans crowded into one-year-old Comiskey Park in Chicago to witness a sporting event that had captured the public's fancy. Hundreds had slept in the streets overnight to try and get prime seating; sportswriters came from all over the nation and overseas; the front page of nearly every sports section in the country was filled with stories of the upcoming event.

Remarkably, it wasn't a baseball or football game these fans had come to see; it was a professional wrestling match, involving two legendary champions -- Frank Gotch of America and George Hackenschmidt of Estonia, known as The Russian Lion.

The Marquis of Queensbury, the man who wrote the modern rules of boxing, came over from London to cover the bout. The day prior to the match, he captured the excitement:

"Yesterday I was wondering in my mind what on earth sporting Chicago was going to do with itself after the big event of this afternoon is over. We have been worked up to a pitch of excitement and now there is the inevitable thought there will be a void when Hackenschmidt has sailed for Europe and Gotch has returned to his home in Humboldt."

For the average sports fan today, it is hard to imagine the stature Frank Gotch was accorded in the America of the 1905-1915 period. But the fact is -- the handsome Iowa farmer was the nation's No. 1 sports hero.

"As the idol of millions in the United States, Canada and Mexico, Gotch made wrestling a big-time sport in his day," wrote Mac Davis in his book, 100 Greatest Sports Heroes. "He drew larger audiences than did the heavyweight champion of boxing when defending his title.

"Babies had been named in his honor, as had buildings, toys, farm implements and a hundred other things. The word 'Gotch' was a synonym for quality and strength."

Born on a farm near tiny Humboldt, Iowa, on April 27, 1878, Gotch admired John L. Sullivan as a boy and played just about every sport available. But he was particularly fond of wrestling, and never passed up an opportunity to tangle with the bigger boys in the area.

Gotch's first real wrestling match took place on a cinder track on June 16, 1899. By the time he retired in 1915, he had wrestled in 160 official matches, winning 154. He won the American heavyweight title from Tom Jenkins for the first time on January 28, 1904, in Bellingham, Washington.

Jenkins, an extremely powerful and rough wrestler, held the U.S title for nearly six years and was considered unbeatable by Americans. But Gotch wore him down and defeated him five times in their eight matches, which by all accounts were the roughest matches ever witnessed.

Hackenschmidt agreed to put his world title on the line against Gotch on April 3, 1908. The Russian Lion, one of the strongest men to ever live, had a string of 400 consecutive victories by 1908, and was a prohibitive favorite.

But after two hours and three minutes of gruelling wrestling at Dexter Park Pavilion, Hackenschmidt -- exhausted and frustrated -- surrendered his world title to Gotch. The rematch in Comiskey Park three years later was the most eagerly awaited wrestling match of all time; Gotch won two falls easily.

Immensely popular, Gotch became the Arnold Schwarzenegger of his day. He appeared on the cover of The Police Gazette (the 1900's Sports Illustrated) numerous times, and was the subject of long newspaper articles from coast to coast. Teddy Roosevelt invited him to the White House, and he toured the nation as the star of a play written for him. He attracted huge crowds and rave reviews, and eventually sailed overseas to perform.

Intelligent and articulate, Gotch invested his earnings wisely. He owned thousands of acres of prime Iowa farmland, was part owner of an automobile dealership, and served on boards of banks and an electric company.

His home state idolized him; he was approached about running for governor when his wrestling days were over.

CONTINUED ON NEXT PAGE

FRANK GOTCH

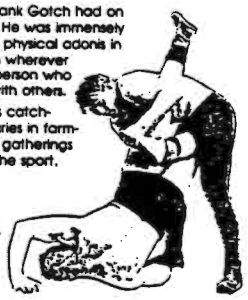
WORLD'S GREATEST WRESTLER

by Mike Chapman

It's amazing to actually grasp the impact Frank Gotch had on his time, and on the sports fans of the nation. He was immensely popular. Handsome, articulate, friendly and a physical adonis in his early years, he was the center of attention wherever he went. He was also a caring and sensitive person who enjoyed sharing his fame and good fortune with others.

Gotch wrestled American style, or "catch-as catch-can." It was a style developed over the centuries in farmyards, at fairgrounds, and at town and family gatherings all across America. It was a rough version of the sport, with the emphasis on speed, technique and submission holds. No one was faster, tougher or smarter in the ring than Frank Gotch.

This book is "must" reading for wrestling fans. Order your copy today.



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FROM THE FOREWORD BY VERNE GAGNE

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(Mike Chapman is the author of ten books, including [illegible] which deal with the career of Frank Gotch. He has read Gotch's personal scrapbooks, visited the room where he died, and his grave in Humboldt. He recently acquired many Gotch items, including the wrestling shoes he wore in his biggest matches, his favorite derby hat and his engraved mason's sword. He also has a postcard Gotch wrote his wife to be in 1907, and is looking for more Gotch items. He can be contacted at 706 Heights Road, Dixon, IL 61021).

FRANK GOTCH ITEMS FOR SALE:

(1) 18 x 24 inch "World Championship" poster, tracing the history of the world heavyweight title from 1904 to 1974; unique, historical; many photos of champs like Gotch, Hackenschmidt, Theas, Gagne. $14.95 plus $2 handling.

(2) 11 x 17 poster of cover of Police Gazette of April 1, 1916, with large photo of Frank Gotch on cover executing toehold. $14.95, plus $2 handling.

(3) 11 x 17 poster of drawing from 1910 Chicago newspaper of Gotch and Jack Johnson meeting in downtown Chicago. Very nice, unusual item for boxing and/or wrestling collector. $14.95 plus $2 handling.

(4) Uncut sheet of large trading cards with 10 wrestling stars on it; Gotch, Gama, Hackenschmidt, Theas, Gagne, "Strangler" Lewis, Hutton, Hodge, O'Connor, Rocca; $14.95 plus $2 handling.

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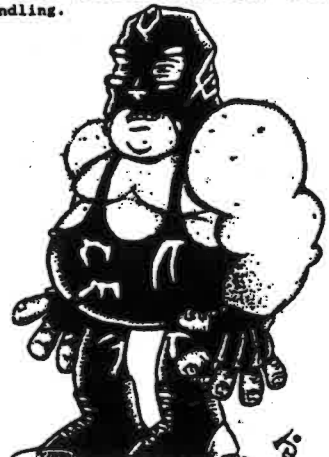
(5) Frank Gotch "baseball card style" card; $3 each, plus $1 handling.



In the 1910-1915 period, Gotch travelled the country with a circus, taking on all comers, and never losing. He became fast friends with Jim Jeffries, former heavyweight boxing champion of the world, and seriously considered switching to boxing. James Corbett, another former heavyweight boxing champion, journeyed to Humboldt to talk to Gotch about taking on Jack Johnson, the first black heavyweight champion.

In the spring of 1910, Gotch and Johnson ran into each other while walking down a street in Chicago. In a matter of minutes, such a huge crowd had gathered to see the two champions chatting amiably with one another that it took a dozen mounted policemen to allow Gotch and Johnson to break free and go on their way.

Gotch retired from the ring in 1915 with a strong of 60 consecutive victories. During that time, he had not even lost a single fall. Among his many victims was the giant Pole, Stanislaus Zbyszko, who he pinned in six seconds in a stunning victory in Chicago on June 1, 1910; the great Turk wrestler, Yousif Mahmout.

By the time he had hit his peak, at 5-11 and 210 pounds, he was a magnificent physical specimen. He was lightning quick, powerful and a keen student of wrestling techniques. His toehold was the most feared hold in all of wrestling.

Gotch was considering a comeback to take on the new champion, Joe Stecher of Nebraska, when he fell ill. For the last three months of his life, Gotch stayed close to his Humboldt home. On December 17, 1917, he died from uremic poisoning. He was only forty years old.

The nation mourned his passing with major, front page stories. Roosevelt sent condolences to his widow, and over one thousand people, including the governor of Iowa, attended the funeral.

Gotch's legacy has lived far beyond the man. In 1924, the Des Moines Register newspaper conducted a poll to see which man Iowa boys admired most -- and Frank Gotch was a runaway winner.

"There is a real reason for this," said the Register. "Iowa boys respect men with superb physical development. But Frank Gotch deserved to be nominated as hero for more reasons than this. Frank Gotch's character development is many sided. He was a good man, his character was above reproach, he loved his God and his home, and he numbered his friends by the thousands."

Nat Fleischer, the legendary boxing and wrestling writer who founded Ring magazine, credited Gotch as the reason for wrestling's great popularity in the 1900-1920 period.

"The story of American wrestling at its greatest is the story of the career of its most illustrious champion, Frank Gotch," wrote Fleischer in his book, Milo to Londos. "Gotch was to wrestling history in this country what John L. Sullivan was to boxing.

"He dominated the field. Through his extraordinary ability, he gained for wrestling many converts and brought the sport into such favor that it became as big in the promotional field as was boxing.

"It was Gotch's victories over the hitherto invincible Hackenschmidt that made him the most popular mat star in America and started a movement among college men to take up wrestling."

In 1940, Fleischer rated the top six wrestlers of all time thusly: Frank Gotch, George Hackenschmidt, Stanislaus Zbyszko, The Great Gama, Ed "Strangler" Lewis and Jim Londos.

Verne Gagne, former world champion and two-time NCAA champion in college at Minnesota, agrees about who is No. 1:

"When I began wrestling professionally, I would ask old timers who was the best. 'Gotch,' they said. 'Frank Gotch,' " Gagne wrote in the foreword for my book on Gotch, published last year by the William Hein Company of Buffalo, New York.

Nat Pendleton, 1920 Olympic runnerup who went on to play in over 60 Hollywood films, said Gotch was his hero as a young boy. Herman Brix, who won seven national titles in the shot put was 1928 Olympic silver medalist, also rated Gotch as his top sports hero. Brix, who played Tarzan in two movies, later changed his name to Bruce Bennett and appeared in over 150 films.

In a long article in Sport magazine in 1960, Ed "Strangler" Lewis looked back over his legendary career, and evaluated it thusly: "The game and the fans had been good to me. I wasn't a Frank Gotch, but then no one else was either. I tried to come closest, and maybe I did. I hope so."

CONTINUED ON NEXT PAGE

GREAT MOMENTS IN WRESTLING FANDOM (A.K.A. "THOSE CRAZY FANS!")

FROM MARK MARKLEY, SEATTLE WASHINGTON

I found some of my old 1 page wrestling programs from 1971. I copied five of them for you; they're from the shows at the old Tacoma Sports Arena in Tacoma, Washington, which is no longer in existence- the arena that is, not Tacoma (Ha, Ha, Guffaw)! One of the wrestlers listed several times, Dean Higuchi, later wrestled in the WWWF as Dean Ho. Also, The Beast was also known as Gorilla Marconi. Many of the cards featured a young Angelo Mosca, who wrestled then in the off-season from the Hamilton Tiger-Cats football team. He was also a heel in those days. On the April 2 program, it talks about a match from the previous week involving Mosca vs. Duncan MacTavish. I was in the front row, about 12 years old. MacTavish was slammed into the ringpost and fell at my feet. I could see the razor slice on his forehead before the blood even came out.

Then, I saw the blood slowly ooze out. It was too straight of a cut to have been inflicted by a ringpost! Once in the ring, Mosca did the "biting the cut" bit and had blood on his lips, resembling a vampire. The place went insane! My 6-year old sister announced she felt ill and my mom had to run her to the ladie's room- along with most of the other ladies in attendance. People were storming the ring area. Mosca went out, grabbed a chair, and tried to pull it into the ring. I saw an elderly lady grab the chair and tried to pull it away from him. Not one to miss out on a fun moment, I ran over and joined her, yanking on the chair. Angelo looked at us like we were nuts! He wasn't totally wrong. I saw a cop heading for me, so being a quick-footed 12-year old, I left him grabbing at thin air as I bolted quickly away. Meanwhile, I could see my mom who was now at balcony level by the restrooms, watching my actions. I could see her glasses and an O-shaped mouth, like on the Charlie Brown cartoons when Charlie says "Aauugh!" A fan leaped into the ring and the bloody MacTavish grabbed him in a headlock while they were in the ropes by the apron- not to hurt him, just to hold him still and keep him away from Mosca, who would have probably busted his spine. It ended with the bleeding Duncan pinning Mosca, although I can't remember how- probably was ad-libbed to keep the fans from rioting any further!

WRESTLING THEN & NOW BACK ISSUE LIST

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Issue 1- Andre (face) vs. Hogan (heel) 1981/Gary Fishman's marriage breaks up over wrestling!
Issue 2- Brody-Abdullah/Evan discovers wrestling/Fishman's comical wrestling glossary.
Issue 3- Tony Altimore Interview/Backlund-SuperStar Graham from 1978/Celebs I'd DOT- comedy
Issue 4- Predictions 1980/Skull Murphy & Brute Bernard profile/So. Calif. 1972
Issue 5- Thesz/Ray Stevens/Luis Martinez/Fred Curry/Jaggers Fla. 1978/Wrestling Trivia/Dr. Scott's dental tips
Issue 6- Bob Ellis/Black Gordman/Killer Brooks/Bobo/AWA '78
Issue 7- Wrestling World 1973/Leighton's Cool 25/How I Know I've Reached The Arena- Comedy with goofy pix!
Issue 8- Evan's tribute to late dad/Bruno in St. Louis
Issue 9- Sheik Adnan Interview/Stecher, tag match ever/No. Calif. '74/Encountering stars- Az./Chi. 1960
Issue 10- Original Sheik/Jerry Graham/Lord Layton/Hans Schmidt/Tom Burke's Name Game/Chi. '70
Issue 11- Bulldog Brower/Don Kent/Ben Justice/America's Title history/Johnny Rodz!/Book reviews
Issue 12- Mrs. Gorgeous George Interview/Rodney bares soul/Germany '70s/Wrestling & Scriptures!
Issue 13- Evan's tribute to correspondents/LeBell Promotions/Chi. 1951/Jersey Devil debuts!
Issue 14- Flair's 7th title/Remembering Original Sheik/Dr. Lano in Japan/Luke Graham & Co./Brody in St. Louis
Issue 15- Tolos Interview/Tribute including great clips.
Issue 16- Albano Interview/Tribute including great clips.
Issue 17- NEW FORMAT- Chi. '61/Albano Interview Pt. 2
Issue 18- Nick Bulas Promotions 70s/Blassie Tribute/ History of Texas Wrestling/V. Stanley meets Heenan
Issue 19- Literary giant Thomas Wolfe on wrestling (1937)!/ 5 great things to yell/Al Costello Interview
Issue 20- Afa the Wild Samoan interview/Akron Armory 50's AWA 1971/Doc Lano on John Tolos/Sheik wants Bobo!
Issue 21- Medusa interview/Ilona Savage, lady wrestlers Poffos etc./Dick The Bruiser/Potshot "toons"
Issue 22- Bulldog Brower interview & nostalgia clips/ Great promoters/AWA 70's & 80's
ISSUE 23- Adrian Street interview/The Muchnick Years/ Vancouver 1978/Kiel '69/50's artwork

The sport was never the same without Gotch.

"When Gotch left the ring, the golden age of wrestling came to an end," wrote Graeme Kent in his book, The Pictorial History of Wrestling. "There was to be a hiatus during the war, and in 1918 the modern era of wrestling was to get under way. It was to be a world that the old-time wrestlers would not have recognized."

Today, Frank Gotch is but a dim memory to most wrestling fans. But to those who truly love the sport and respect its long and illustrious history, he is Babe Ruth -- the man who stands paramount as its all-time greatest hero.

A FEW OF THE BEST THINGS IN LIFE

by Vic Stanley

There are some things in this world that are so good that just thinking about them make me glad to be alive.

My parents and family, and how lucky I am to have them.

The late, great Stevie Ray Vaughan playing a slow, sad Texas Blues.

Chicago. The lakefront, the skyline, the museums, the neighborhoods, the restaurants, the shops, the radio stations, the people.

A really great wrestling match featuring talented athletes working their hardest for the crowd. Drama, excitement, laughs and not knowing what's going to happen next. A rare treat these days.

The day before vacation starts, knowing that I am leaving work at exactly the right time to avoid being involved in some mess, and that it will be resolved by the time I return.

Getting a long letter or phone call from a good friend.

Meeting a beautiful and intelligent woman who finds me interesting and is self assured enough to make the first move.

Intimate and good natured pillow talk with the above mentioned woman once we really feel comfortable in each other's company.

Wistfully reminiscing about my vicarious and misspent youth and wondering how I survived it.

The onset of autumn when it finally cools off and the air is clean, dry and perfumed with the scent of burning leaves. My favorite season.

Delicous, inexpensive ethnic food. There is nothing more satisfying than a hearty, substantial meal with a sense of history behind it.

Reading the Sunday papers with the strains of Vivaldi or Mozart playing quietly in the background. If only every day could be Sunday.

Having the luxury of being alone most of the time.

Opening my PO box to find it full of letters, newsletters, magazines, books, records, CDs, video tapes and an occasional freelance check.

Watching my beloved Chicago Bears kick the collective butts of the Vikings or the Packers.

The rare occasion when I see a standup comedian on TV who is actually funny.

Knowing that I don't need drugs or booze to feel normal.

A good sneeze. I have always contended that a good sneeze is the next best thing to an orgasm. You can feel it coming on, you hold it off as long as you can, and then BANG! It's over. In my case, I know it is unlikely that I will sneeze again for at least 3 days. No comment on the orgasms.

The feeling of accomplishment I get when an article I am working on just flows from my fingers to the keyboard and then reading it in print, knowing that others are enjoying it.

"A STREAM OF SEMI-CONSCIOUSNESS" MEDIA ZINE
"SCREWJOB FINISH" WRESTLING NEWSLETTER
PO BOX 126 LAFAYETTE, IN 47902-0126

November 14, 1991

FROM VIC STANLEY

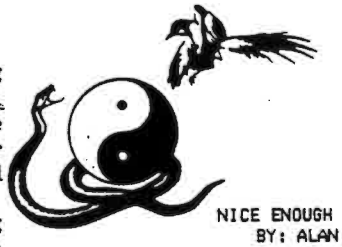
Hey Evan,

I thought you would enjoy the new NORA K. Not such new since my announcement about SCREWJOB FINISH. I've been working on that full time. George Harenville will be my main collaborator, so it will probably more gore-zine like than the other wrestling sheets. That's fine with me! I don't want it to be like any other sheet. I hope to publish by Jan. 1, but it's really too early to expect responses from anybody, so it may be a 2 man show. I hope you can find the time to contribute. It's only going to be quarterly to bi-monthly.

I'm really bummed out about Dick the Bruiser. He was a childhood hero.

Regards,

Vic



NICE ENOUGH TO BE...
BY: ALAN SIMS

(EDITOR'S NOTE: Alan Sims is a published author of several articles on Tai Chi Chuan. He has taught in many areas of Queens, NY where he now resides. Having studied from Larry Banks and Jou Tsung Hwa, he is now attempting to publish several manuscripts on Tai Chi Chuan which have been translated from Chinese to English. In this fascinating piece he compares pro wrestling with Tai Chi Chuan- E.G.).

Having trained in the art of Tai Chi Chuan for close to fifteen years, and also being one of those fortunate enough to know Evan Ginzburg on a fairly personal level, I am submitting this article which expresses some of my views on wrestling in general.

Tai Chi Chuan is an often misunderstood art which when correctly practised, strengthens the young and rejuvenates the old. In solo practice there are what are called forms. A form be it empty hand, sword, knife (single edged blade), etc. is comprised of many movements which are choreographed in a set sequence. The movements (single and dual person forms) may range from fourteen to over one-hundred movements. Although what most people recognize as Tai Chi Chuan (The Grand Ultimate Fist) consists of slow and soft movements, there are different systems (or styles) of this art in which spped and force greatly varies within any one particular form.

Unique to the art of Shadow Boxing is the well established two person practice of Push Hands (Tui Shou). In this particular exercise which consists of various stages, the participants strive first and foremost to develop an extraordinary sense of sensitivity as that possessed by a cat.

In Push-Hands competition (fixed-step) the main idea is to uproot the opponent whithout losing one's own root (stability). Recently players (practitioners) of Push-Hands have been diverted by tournaments into believing that this constitutes the totality of martial arts expertise. Nothing could be further from the truth.

Not being a wrestling fan per se, I would like to offer my views as a martial arts practitioner and Tai Chi Player in particular.

First of all, just from what I have seen on television from many years ago, plus a smattering of wrestling in recent years, and a very interesting tape featuring wrestling in Japan (Editor's note: Mike Lano's Canvas Cavity show- E.G.), I feel that wrestling is a devastating martial art in the truest sense of the term. This art is a criterion for any serious fighter.

Not satisfied with merely hitting the opponent, the accomplished wreslter seeks something far more severe; he or she seeks to totally control the opponent. I have found myself in awe of some of the devastating manuevers and the innate viciousness which lies behind the creation of such moves.

Being that Tai Chi uses whole body movement as opposed to just arm and leg movements, combined with its sensitivity training and formless philosophy, matched against wrestling in a contest would produce an array of beautiful and endless techniques.

It is a shame that such a creative art is often displayed to the general public in such a circus type setting.

Quite a while ago while watching a Chinese martial art movie with my instructor, in the middle of a fight scene he suddenly blurted out "that was nice enough to be Tai Chi."

Although wrestling on television is understood by most to be "fake", in my opinion the techniques are absolutely "real." Chokes, armlocks, leglocks, throws, punches, stomps and kicks, knee and elbow strikes, and body drops are the kind of techniques that should scare the average person walking the street. When any of these are perfected, look out.

I have often felt that some of the different techniques used in the ring have in the states, as well as those that I witnessed on the Japanese video tape, are definitely, "nice enought to be Tai Chi."

While watching one contestant apply holds on another, I would visualize myself in that particular hold and my thoughtful course of action. In the Tai Chi Classics it is said that "advancing, the distance seems incredibly longer; retreating, the distance seems exasperatingly short," and "even a feather cannot be placed, and even a fly cannot light on any part of my body without my awareness."

Even the practice of Tai Chi does not begin at this level, but every martial art can strive towards it.

THE JOEL GOODHART INTERVIEW
BY: EVAN GINZBURG

E: Joel, can you tell us when you became a wrestling fan and how you initially became interested?

J: I became a wrestling fan the day I was born. I recollect going to my first wrestling match when I was 4 1/2 years old. For the life of me I can't remember who was in the arena. All I know is that we went down, it was Philadelphia, and 4 1/2 years old means it was about 33 1/2 years ago. I was always the proverbial closet wrestling fan. I'd go to matches; I'd watch on tv; I'd go to the matches occasionally. So, I was never one who at a young age would follow this thing in depth like a lot of people did. I just watched it marginally like most people. But it was always something that intrigued me and if someone asked me just what intrigued me, I can't answer that question. I just enjoyed the sport of it. I enjoyed the entertainment aspect of it, but it was the idea of two guys going at each other with no head gear- except for maybe a knee pad or something that was it. It was just 2 guys who wrestled and that's the kind of sport that I enjoyed. So, I don't know what turned me onto the sport- I just love it.

E: So what was your earliest specific memory of a particular wrestler or match that you saw?

J: The first match that I can remember- as if it happened yesterday, occured at the Philadelphia Arena. It was between Bruno Sammartino and George Steele. I was sitting third row and they went outside the ring and down the aisle and George Steele stepped on my foot. I remember that- now it might have been the security guard but I remember it as George Steele. They went all the way out to Market St. They fought on Market Street! Bruno bodyslammed George Steele on Market Street! There were 2 car accidents from cars screeching to a halt! They eventually worked their way back- it was as if it were yesterday.

E: This was back when George Steele was still speaking English...

J: (laughs): Yeah. And it was like George stepped on my foot! And it's amazing how I remember that. I remember the seat. I remember the guy in front of me who was as bald as can be whose head was shining right in my eyes. The people in back of me screaming and shouting against George Steele. And I wanted George to win! I always liked the bad guys, you know. And then they went onto Market St. It was incredible because I couldn't see anything, but all I heard was the crowd going "Oh!" And I knew something was happening. And I couldn't see. And I didn't care!

E: When did you initially get interested in promoting and that end of the business?

J: You're going back about 6 years ago when I started getting peripherally involved in the business- 1985. I've always been very egotistical and always have been a sole proprietor. I've never worked for people. I've always worked for myself. I was in the insurance business or otherwise. I inspired to promotion really the day I got involved in this business. The first card I ever promoted with my ex-partners, was a match of all old-timers. Wasn't meant to be (laughs)! It was Domenic Denucci & Johnny Rodz and The Mighty Igor and Davey O'Hannon and those type of guys and we lost our shirts; but I got the taste of what it was to be the boss as opposed to a fan & I really took off on it. We then promoted a card at The Sheraton, King of Prussia in Philadelphia and I had Abdullah the Butcher aganst Bruiser Brody. And I had Gary Hart come in to manage Abdullah. In the dressing room Gary Hart came up to me & said "How hot do you want it?" And I said- "You know where the equator is? Double it." They had a match that destroyed 19 chairs and 2 concession stands. $1,900 in damages. And I said "This is it! This is my life!" (laughs). That match itself is what made me become a promoter.

E: How did you find working with Brody?

J: Bruiser was one of the first wrestlers I could truly call a friend. Bruiser was always professional. Bruiser and I would keep in contact or phone every couple of months. Whenever he came into the area we spoke. He was a true gentleman- didn't deserve what he got.

BUDDY ROGERS VS. BUDDY LANDELL 1/25/92 TRI STATE PENNSYLVANIA HALL-- DON'T MISS IT!!!

E: Tell us about your aspirations for Tri-State.

J: If someone asked me what my goal is, it's simple. I would like to recreate the Memphis type promotion in the Tri-State area. I believe in being honest with the public- when I created the name Tri-State. I didn't want to be named the world-something and then wrestle in a gym in Camden, NJ. I want to be considered Tri-State because my goals are to wrestle and to work in Pa., NJ & Deleware. Yes, we'll go to Maryland. Yes, we'll skip into NY, but in all honesty I want to create a regional promotion that people understand to be regional. I don't want to pretend it's something that it's not. My goal is in 4 years to run 300 cards a year. In fact, I'm one of those people who's schematic in everything. In 1992 we will run 125 cards. In 1993, 200 cards and in 1994 we will go on television and produce a card a day all over the Tri-State area. We will become the next Memphis. We will prove that regional promotions can survive in the 90's.

E: How do you feel about some of your wrestlers, DC Drake for example, being very, very underrated in spite of the fact that he's a tremendous talent. What can you do to turn someone like this into box-office?

J: DC Drake is a rare breed of indie wrestler. He had a following before he and I ever hooked up. He had a following because he did stuff that nobody could see anywhere else. Mad Dog is someone who is a credit to the profession. We are beginning through his affiliation with Tri-State to put DC on the map. I think for anyone who reads any of the magazines at all, DC is getting more press than ever before. And it's not because he's working harder. And it's not because he's working any more. It's because he's being promoted properly. I take credit and I say publicly that I take credit for the success Drake's having now. At the same time there are other individuals in the promotion worthy of the same push. They'll get it when their turn comes. I think people are accepting DC Drake as a former champion. The belt we have in the Tri-State area is recognized by every major wrestling publication and almost every fan as being a legitimate belt. And when Drake had the belt and Woman managed him, it gave him instant credibility because people were aware of Drake's talent before I came along. When he won the belt it satisfied a lot of people who recognized Drake as someone you can build a promotion around.

E: I think the guy's great, and the average fan who doesn't attend your shows doesn't know he exists which is a shame.

J: The average fan has attended my shows (laughs). It's the UN-average fan who hasn't. Tri-State wrestling is what's happening in the business today and if you're a wrestling fan you come to the cards. If you're a WWF fan you don't waste your time. If you're a WCW fan you don't waste your time. If you're looking for steroid freaks who are 6'6 and cut like a banana to watch them wrestle, you don't want to come to Tri-State. But if you're a hardcore fan, we call Tri-State hardcore heaven, ok. And the reason is you've got to be a hardcore fan to enjoy what we do. And I just have to take this space in the column to say Evan Ginzburg you have to understand one thing- this business, in order to know where you're going, you have to know where you've been. Thanks to people like Evan Ginzburg, the average fan that you call up will know where we've been so they can have some idea where they're going.

E: Along those lines, tell us how you feel about the way the sport has evolved in recent years.

J: There's two answers to that. The first is that the sport hasn't changed a bit and that the fans have. But tv has affected the sport beyond belief. My contention is that tv has killed the sport. And that's killed with a capital K. It used to be that television set up the house shows. Not tv sets up tv. And the Clash of Champions sets up the PPV which sets up the next Clash of Champions which sets up the next PPV. Royale Rumble sets up Wrestlemania which sets up SummerSlam. The reality here is that tv has killed the sport. The goal of TWA is to NOT get on TV until we're ready to bust right open. TV has altered people's perception. Do you realize in the days that you and I remember that guys actually wrestled in a ring that had regular rope and it wasn't red, white and blue? And they actually wore black trunks whether they were a good guy or a bad guy? And they didn't have music to come to the ring. Now, you talk to a student of the profession today and they'll tell you, "How can that possibly be?" Well, I'm a promoter. You want to get an advertiser to sponsor a turnbuckle. You want to get an advertiser to put on your ring curtain. I'm the same as everybody else. It wasn't like that years ago because there wasn't television. And the television that came along- do you remember the art of the interview?

E- Yeah, Tolos!

J- It's gone! I don't know about you, but even 5 years ago- 3 years ago- I'd put on TBS- Ric Flair would go on for 15 minutes! I didn't want to see Ric Flair take on some piece of shit in the ring. I wanted to see him do the interview. Do you remember the days of the 4 Horsemen coming out and doing 10 minutes of interviews and all you had was the announcer holding the microphone? That to me was what pro wrestling was all about! You went to the house show to see what these people were talking about. Today the Clash of Champions are better than the PPV's. There's a problem- there's too much tv. There's over-exposure. Ric Flair, who I admire was on tv 52 Saturdays a year. 52 Sundays a year. 5 Clashes a year. 5 PPV's a year. How much can you do? At least Vince McMahon understands that and doesn't put Hulk Hogan on tv every week. There's too much tv. TV's also changed football with instant replay. It's changed baseball. Everything has been changed. How can you be a wrestling fan and watch the stuff on television and not go to the arena? But that's what's happening today.

E: Can you tell us about some of the legends you've worked with- The Sheik, Abdullah, Terry Funk...How you feel about them and how they are as wrestlers and people.

J: They're GODS. I mean, let's be honest, I gotta tell you I think back to the day I'm sitting in my office and on one line I got the Sheik and on the other line I've got Abdullah and I'm sitting back going "Holy Shit! This is great!" I find that the people who were in the business years before I got into it are very professional. Here's the date. Here's what you'll make. You never worry about it. Today's wrestlers you're worrying who they're going, where they're going, how much they're going. The booking becomes too much of a problem. I have found people like Terry Funk to be the utmost professional. Abdullah is a gentleman and...

E: (laughs) Not in the ring...

J: He's a gentleman...he's a benefit to this profession. He represents all that's good about the business. The Sheik is a man of few words, but a man of a lot of action. I've never known the Sheik or Abdullah or Terry Funk to have a bad day. At least not for me. Bulldog Brower is another one who really came out of the woodwork and again was a legend in my mind. The reality here is that The Browers and The Funks and The Sheiks and The Abdullahs- and I've got some surprises coming up- they're all professionals. Buddy Rogers told me a story that he worked for Vince McMahon Sr. for 26 years and never had a contract. It was on a handshake. Buddy still works on a handshake. If Buddy gave me a handshake today I'd take it to the bank. If Vince McMahon gave me a handshake I'd have to check to see if I had any fingers left.

E: In general the wrestling media has a great amount of respect for what you've been doing. But what do you say to the critics who say your shows are too violent?

J: I don't care what they think! They don't have to come. I've said on my radio show for many years, the way to tell a promoter if you like it or don't like it is to not attend the card. If you don't like our product, you don't come to a show. And I have no problem with that. I do not market to the youth. I have an audience on my radio show-- 50% of my listeners are over the age of 35. My radio show is rated by Arbitron as one of the few wrestling talk shows that's on a major station that is that way. My audience I would say is maybe 5-10% kids; it is NOT for everyone. I've never said this is for everyone. I am not marketing this to the mass public. I am marketing this to the hardcore wrestling fan that remembers yesterday, and would love to see it relived a little bit. To the critics, they're entitled to their opinion. Unfortunately, I would hope that there are more people who enjoy my product than don't enjoy it and that's why our houses have constantly gotten larger.

E: Do you find it's a challenge getting back the old-time fan? One reason I'm asking is because I have that goal in mind also. There are a lot of fans that would be interested in what I'm doing but have gotten tired of the birds, the dogs, the kiddie show that's on tv and it's a job to get them back.

J: It's not easy & I'm one of the few promoters who've kind of taken it upon themselves to try to get it done. I think that what you have to do is find the proper blend. I'm not going to tell you on our shows we don't use some hype. Some of our guys wear the fancy robes. Some of them want make-up, and come to the ring with ring music; I'm not telling you that I've completely sanitized the product. But at the same time I think you have to find that blend. On the same card I have the Terry Funks & Eddie Gilberts and also the TWA stars- the Johnny Hotbodys and Larry Winters. I think it's the blend that makes it work. I don't think anybody wants to go to the matches and see eight bouts of yesterday's guys, but I think if you blend it properly, how DON'T you bring in the best there is and to say that because a guy is 42 he's no longer the best he is, you don't know what you're talking about.

E: Cactus Jack & Eddie Gilbert had the best matches in the country for your promotion. Can you tell us about them?

J: As a promoter, my philosophy was that Eddie Gilbert was a wasted talent. So was Cactus Jack. Both these guys were being used by promoters in the wrong way. I thought that by putting these guys together they would work well together. The first match that they had together was an opening match on the card, and while it was a typical opening match, I saw they worked well. They came back with a falls count anywhere in the building match that was absolutely phenomenal. Then we came back with a barbed wire match- you will NEVER see anything like this again. It's a scary thought what happened in that match. We then came back with a 2-3 falls match. In that one you had a pins count anywhere in the building match, a stretcher match that everyone rated a 5* match and a cage match that went all over the building- a cage match that went all over the building! We then came back with a hair vs. hair mixed match in Sept. I proved that I can promote because I see talent that's wasted. You're only as good as the person you're in the ring with and Cactus, while he's an excellent wrestler, needed to have someone in the ring he could work with. Same thing with Eddie and it worked.

E: One of the exciting things you've done is working with New Japan. Can you tell us about that.

J: I've never been to Japan. Well, the reality is if I'm not going to go to Japan I have to bring the Japanese here. I had initial discussions with Tokyo Joe who is the booker for New Japan & I just basically said to him I'd like to work out a working relationship with them where I'd bring a couple of stars from their group for my 4 big shows. I couldn't run them at my house shows because I couldn't cover the costs. I also told them I initially wanted 1 of the 2 wrestlers to be a name that would be recognized by the public. Our first match which occured in Sept was Owen Hart vs. Izuka and I think the fans in Philadelphia got to see stuff that they hadn't seen in a long time. In January we're bringing in more names from new Japan. We've also opened discussions with the offices of Puerto Rico & we're looking to bring in Puerto Rican talent as well. I'm looking for the TWA to bring the best in professional wrestling to Philadelphia and for all those who read this newsletter who don't live in Philly, SORRY!

E: I think one of the amazing things about your promotion is that people do in fact travel from all over to attend your cards.

J: Well, Evan I don't know how long you've been travelling to matches, but I remember I used to travel all over the place. I used to go to Charlotte & Greensboro. If there's something happening, a true wrestling fan will go out and find it. And I guess I have to take some of the credit- Philadelphia has put wrestling back on the map in my opinion and for anyone who reads the sheets who wants to come to Philadelphia (laughs) I've become a travel agent. I literally have David Tours who does all my travel and booking flights for people from all over. We're what's happening- it's worth the trip!

E: Can you tell us about your wrestling school?

J: Ringmasters Wrestling School opening up in March of 1990. I have no training as a professional wrestler and I've never put the boots on so I formed a relationship with Larry Winters whose been on the wrestling circuit 13 years.

E: He's also a very underrated talent.

Continued on the next page!

J: No question about it. Larry kept himself underrated because Larry works full-time and makes alot of money. He did not want to go travel. He did work the Calgary circuit & a couple of times he worked for Verne. Generally he wanted to work in the Philadelphia area. He's truly a hometown boy by every stretch of the imagination. But Larry tehnically teaches. We opened the school in March of 1990. We've had 37 students. We are the only wrestling school in the entire U.S., if not the world, to have a contract with its students. And the contract specifies that you will earn back wrestling what you pay in tuition. We do not guarantee 1 match- we guarantee income. That's because we're a self-contained promotion. And anyone who hopes to go to a wrestling school, anytime a promoter guarantees you one match- that promoter or trainer- they're not comfortable with the way they're teaching you because if you're any good they'll make you money. We guarantee it.

E: I'm also impressed by the fact that the guys who are being pushed are not necessarily the biggest, most muscular guys. You're pushing the best talent.

J: Where does it say you have to be 6'7 to wrestle ?

E: (laughs) Vince McMahon said that...

J: O.K. Where does it say you have to have blond hair, blue eyes and a tight butt in order to wrestle? Where does it say that you have to be pumped up to wrestle? Where does it say you have to wear baby oil to the ring to wrestle? I've never seen that! Why can't a guy 5'5 wrestle? Well, the answer is he can wrestle. We have guys in our school as short as 5'7, o.k.? I don't know where this whole idea came from. Vince McMahon, the WWF, is not wrestling. He doesn't even admit it's wrestling. Look, everyone knows I'm very partial against the WWF. "The WWF has openly stated that their product is geared to the 4 to 10 year old market. What does that say about the 38 year old that likes the product?

E: In running a radio show there's a thin line between reporting news and running a commercial for your own product. How do you walk that line successfully?

J: I don't (laughs). You know, I used to give out news on the radio show- now fortunately, a lot of the news happening in sport is happening in the TWA. I buy the 1 hour time and the 50 minutes of time that I have I'm going to talk about what I want to talk about. The fans want to talk about the TWA- I obviously do as well. My headlines include what's happening in the WWF, WCW and other organizations. Do I spend as much time talking about other organizations as I should? No. See that's the problem. I am the #1 rated show on 610 WIP on the weekends. I have 23,000 listeners per quarter hour which in a market like Philadelphia is phenomenal for a weekend AM radio station. That just tells me that my arbitron #'s have increased by 60%. I'm going to keep doing what I'm doing.

E: Is there anything else you'd like to add?

J: Evan, you're another God. I love you! Keep doing what you're doing!

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CAVITIES NOW AND THEN BY DR. MICHAEL LANO

Let's get the plugs out of the way, unlike our editor who is less subtle! Chris Cruise and I have a 2nd 1-900 line, 1-900-FUN-8600 on weekends, 4-7 PM EDT. Callers can talk live with many of today's big celebs and oldies like Cruise & myself, Buddy Rogers, Bruno, Reverand Mark, Thesz, and we hope to snag Corny, Paul E., Gilbert, Steamboat and literally everyone. .95 centavos a minuto. And my Canvas Cavity tv show recently celebrated it's first month of twice a week cableness- covering most of Northern California on Tuesdays and Thursdays, cable ch. 3 from 9:30 on. We're on Challenger cable in Los Angeles and on syndicated in Australia!! We've shown Flair's first interview, Piper's first interviews, shown footage from Japan, Austria, England, Mexico and footage dating back to when tv wrestling began. Highlights were first time seen Cow Palace footage of 1970 Patterson-Stevens matches, old L.A. Tolos-Blassie and Sheik-Brazil stuff, and the classic Blassie-Mr. Moto strap match. Literally everything that I can get permission to show, we show. We take callers, and are planning a live show with Bruno,Rogers and Johnny Valentine and will attempt to patch things up with Bruno and Rogers, once and for all!

Beloved George "Crybaby Cannon" who gained fame in L.A. in the 60's, and booked for the Sheik and IWA in the 70's- has had ill health and many cancer operations in the last 2 years. "I'm down to 208 lbs and I feel more comfortable. A stupid dr- not a dentist- but a cancer guy misdiagnosed and missed a malignancy near my optic nerve that finally they got all of. I nearly lost my sight in both eyes, and I'm on codeine much of the day for intense pain– but I have lots of old, funny stories to tell your nostalgia sheetsters. When I send you my old tapes, I have some footage of the Sheik's old girlfriend in '75 messing around in a hotel with 9 other guys-none of them Sheik. She had one wild orgy with Tony Marino- so make that 10 guys at once. One of the sadder stories was when I booked a big show a few years back in Ontario with Adrian Adonis in the main. He drowned and Brody agreed to fill in, but the next week, he got cut. Then David Sammartino agreed to fill in, but Bruno called and said, more bad luck since David had that scare with his heartrate in Japan. Finally I got Atlas and Iron Sheik to do it but I almost considered some of the Von Erichs- who thankfully didn't come up! I want everyone to know McMahon is a scum- he made everyone in the front office watch him have Sheik and later Rhodes get down on their knees and beg for a job there. He never hired Sheik- and even tho we don't get along, it was a rotten thing to do to a human being. That's Vince, and don't you forget it pardner."

whatever happened to: SKULL MURPHY

... well , actually... he died !

THANKS TO WRAU (90.3 FM ETC)- THE MAIN EVENT FOR HAVING ME ON AS A RECENT GUEST!

THANKS TO JOHN ARESCI OF PRO WRESTLING SPOTLIGHT FOR HIS CONTINUOUS SUPPORT! HEARD SUNDAY MORNINGS 11:40 AM 12-2 PM ETC.

IRON MIKE EINHORN- 60 MINUTE MAN

You see it's like this: When I was young I had this BB Gun I used to play with all the time. My mother used to tell me that I'd never be completely happy until I took someone's eye out with it. Well, I never took anyone's eye out, but in all fairness to my mother, I've never been completely happy either.

Sunyside Gardens once a mecca for wrestling in N.Y. has been a fast food (Wendy's) restaurant and parking lot for over a decade. My grandfather took me there for my birthday when I was nine or ten. I remembered we were lucky to have front row seats. This was in the early sixties. I wouldn't be able to go to Madison Square Garden until years later since no one under 14 was admitted then.

Like many people in the early seventies I learned Spanish by watching "Lucha Libre" on UHF Channel 41.

I know wrestling like the palm of my hand...Evan just got over a stomach virus, musta' been someone he ate...I just broke up with this gorgeous model I was dating- guess the stupid potion I gave her finally wore off...Another girl I met was on a blind date. She wasn't pretty at all, but my friends kept telling me "she's beautiful inside." "Well, flip her butt inside out!" I said...The way AIDS is spreading, the only way to have sex these days is if you're wearing an armored personnel carrier!

Checked out some of the "Survivor Series" on Thanksgiving. Real "family entertainment" (if it's the Manson family!). The difference between heaven & hell? In hell dogs can whistle...I might want to think of cutting back on the "Nyquil."

In closing, remember the words of the comedian and philosopher Pat Cooper, who said: "Don't be ashamed of what you are, because, "I'm not ashamed of what you are.

FROM: JASON CONLAN'S HEADBUTT
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THE PROMOTER'S CORNER
MODERN DAY PROMOTING FROM THE INSIDE- BY GORDON GOGGERRI/PRES. AWF

Today promoting is nowhere near as easy as it was. One used to have a slew of regular arenas in each "territoy" which were available to any promoter; now it is practically impossible. When fans complain about wrestling not coming to their particular area, they don't realize that most small arenas have either shut down or been burnt by the major promotions.

A good example would be the famous Ridgewood Grove Arena in Queens, NY which went out of business due to a rent increase. Once the WWF pulled out for good, no other promotion could afford to support it.

The other problem lies with many of today's independent promoters who burn their bridges with arenas by putting on poor shows, both quality and attendance wise. People then begin to believe that independent wrestling is not a worthwhile event and refuse to book it in their facilities (this happens often in colleges).

In addition you have the many rivalries between the local promoters. Instead of each one trying to top the other, they sabotage each other's shows. In this case the fan is the one who suffers.

Many, if not all of the readers of WT&N enjoy watching the older stars of yesteryear. While the majority of them unfortunately are unable to remain actively involved in the sport, the AWF is attempting to rectify the situation. We have hired Angelo Poffo as our ring announcer, and will be using The Original Sheik as a regular competitor. Look for more suprises along these lines in the future.

AND DON'T FORGET THE PENTA IN NYC ON FRIDAY JAN. 24TH- 7:30 PM:
TAG TEAM TOURNEY:

JYD & PEZ WHATLEY VS. HEADHUNTERS/NEW ROCK & ROLL EXPRESS VS. DUKES OF HAZZARD/GILBERT BROTHERS VS. FURNAS & KROFFAT/GULF CARTEL (ORIGINAL SHEIK & SABU) VS. FACES OF DEATH/MAD BULL-BUSTERS (PIT BULLS) VS. BEACH BOYS/DERRICK DUKES & CHRIS CANDITO VS. JOHNNY ACE & ADRIAN STREET

THANK YOU FOR YOUR SUPPORT OF THE AWF!

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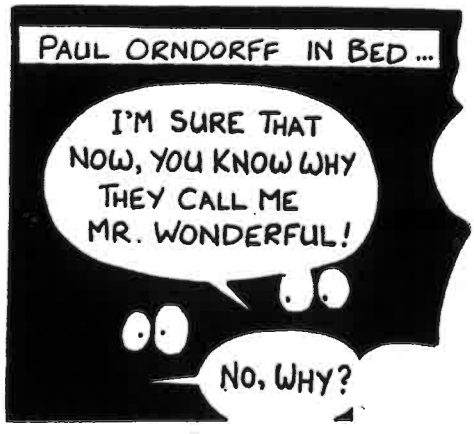
THE LETTERS TO THE EDITOR PAGE RETURNS NEXT MONTH!
KEEP 'EM COMING! LET ME KNOW WHAT YOU WANT TO SEE IN WT&N!



GARY FISHMAN'S COLUMN

Before anything else, I would like to congratulate Evan on his 2nd anniversary issue. The surprising part of it is that Evan has never kept a job or a girlfriend for that long. Perhaps the secret of the success of the bulletin is that nobody's figured out that the feature articles are taken from 30 year old issues of Ring Magazine...

The old Ridgewood Groves Arena that used to bring WWF every month in Queens, N.Y. (and for one show featured a Pro Wrestling USA card with Backlund, The Road Warriors, Jay & Mark Youngblood, Kendo Nagasaki, etc.) is closed down. I remember that after running 3 months in a row of S.D. Jones vs. Butcher Vachon they never had another wrestling card again...Heard that Gleason's Gym in Brooklyn, NY also recently closed. For a few years they ran indie shows featuring local talent and some name wrestlers like Dick Slater & Tommy Rich. The ICW promoted a number of shows there also. The best line I ever heard there was when Johnny Rodz left the ring with the championship belt of the local federation and Johnny Valiant screamed out "You're a champion like my grandmother's a champion!"

How come when I write something for Evan it's 4 pages long and when Evan prints it with his midget typewriter it comes out to an eighth of a page? By the way if anyone would like to buy a magnifying glass I am selling them for $10 a piece...

Evan assured me that with his vast, varied and sophisticated subscriber list someone would be able to send me a copy of 1974 Georgia programs. That was 6 months ago! Evan comes through again. Contrary to what Rodney Leighton wrote in his recent newsletter, Evan isn't an asshole...he's bigger than that! Make sure to send in your renewals soon because Evan is planning to pusblish his serialized memoirs entitle "What I know about wrestling." It will run for the next 2 issues...

The day when the...

World heavyweight wrestling champion

...met the....

World heavyweight boxing champion

Original cartoon by Bates; reproduction by Jason Chapman

Jack Johnson and Frank Gotch are in town — that's why it's so crowded.

April 30, 1910

FRANK GOTCH

From Newspaper Reports

CHICAGO — Frank Gotch, world's heavyweight wrestling champion, and Jack Johnson, world's champion pugilist, met at the corner of Clark and Randolph Streets yesterday, and in two minutes it was necessary for the champions to seek the aid of policemen to extricate themselves.

This was the first time the two had ever met, and their conversation lasted but a minute before a great crowd congregated and they could not move. The police finally rescued them from the multitude.

JACK JOHNSON

Produced by Culture House, Dixon, ILL.